AUG 9 1927

THE Publishers' Weekly

The American Book Trade Journal

VOL CXII NEW YORK, AUGUST 6, 1927 No. 6

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By RICHARD DEHAN

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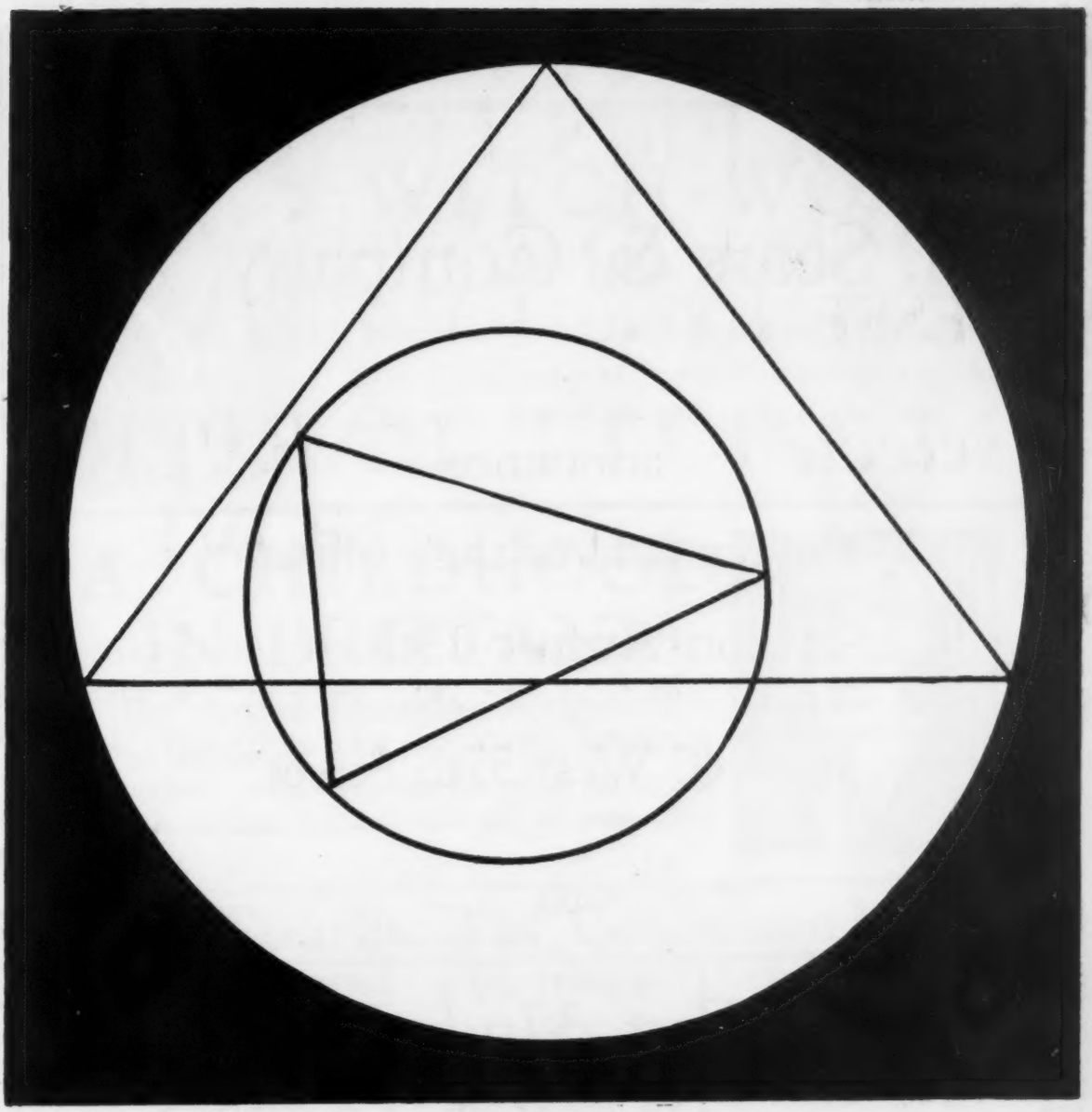

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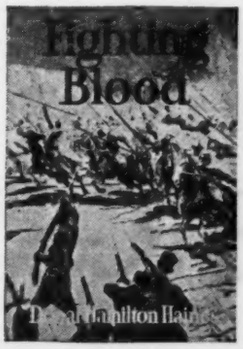

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[*See opposite page*]

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By
CHARLES CLAYTON MORRISON

FOREWORD BY
John Dewey

Publication date
AUGUST 10th

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The PUBLISHERS' WEEKLY

THE AMERICAN BOOKTRADE JOURNAL

NEW YORK, AUGUST 6, 1927

Speeding up the Government's Book Cataloging Service

Library Patrons Want New Books Promptly

John B. Fogg

Public Library, New Brunswick, N. J.

PUBLIC libraries thruout the country are depending more and more on the fine catalog card service of the Library of Congress. The great test of this service lies in the time required to obtain the cards so that the books may be placed in circulation as soon as possible after the publication date.

Most libraries try to get new books into circulation just as promptly as possible after publication. New books are often purchased immediately after their printing, and many of them put into circulation on the release date itself. Joseph L. Wheeler, Librarian of the Enoch Pratt Free Library of Baltimore, says, "I have always considered this the duty of a good library. The public appreciates this promptness, and we are bending every effort to have it happen in every case possible." But, after writing to the Library of Congress for the cards, the library finds that, not only the books that are not yet published have not yet been cataloged, but neither have many that have been out for three or four weeks.

In most cases the fault lies with the publishers in that they have not sent their books promptly to the copyright office. This need for promptness the publishers do not realize but they will when the situation is understood be glad to cooperate in quickening this process. This article purposes to outline the process of printing the cards, show how these cards fit into general public library use, and give suggestions to publishers and others as to how the process might be quickened for the benefit of all.

The Copyright Law requires the deposit of two copies of a published work promptly after publication (two months are allowed). The practice of the Copyright Office is, immediately upon receipt of copies, application and fee in the case of any work, to assign a registration number and one copy is forwarded immediately to the Catalog Division for the purpose of having the cards made. The second copy is retained to carry out the necessary steps to complete the registration of the copyright claim. This part of the service is noticeably retarded, first, by the slowness with which the deposits are made and, secondly, by a rather large percentage of informal applications which require some correspondence before they may be acted upon. These two laxities were the subject of a recent letter to the publishers from the Library of Congress, where the Copyright Office is trying to speed up the service.

In the Catalog Division first attention is given to ordinary new books in English received by copyright or purchase, because it is these cards which the rank and file of American libraries need to obtain promptly. Cards for these books are produced within 21 days for copyrighted books, and 28 days for purchased books. The time required to produce other classes of cards has increased somewhat, owing to a shortage of help in

this division that has continued (and slowly increased) for the past 15 years. Cards for current publications in series issued by societies and institutions, for United States and state documents, and for books in foreign languages are not produced as promptly as they were ten years ago. The average time required to produce cards for these is now five weeks for publications in English and eight weeks for publications in foreign languages. "Before the next estimates go in," says Charles H. Hastings, Chief of the Card Division of the Library of Congress, "the chief of the Catalog Division and I plan to make a drive for more high grade catalogers so that more books can be handled as rush matter, but, until we get this additional help, no greater speed than now obtained can fairly be expected in that portion of the routine." He goes on to say, "As regards speed, we in the Card Division, have a clean record in all essential respects. Once we get hold of the cards we send them out promptly. A good percentage of the orders are filled the day they come in and only a small percentage fail to get filled within two days. We are able to do this because we have for years had a good sized "clean up force" of assistants employed by the hour who stay right here until the orders started during the day are cleared up and the shipments wrapped and deposited in the mails."

This rather brief resumé of the work of the Copyright Office, and the Catalog and Card Divisions of the Library of Congress gives an idea of the routine of printing Library of Congress Catalog Cards and the time expended therein. It is evident from these details, which were supplied by the heads of the various divisions, that every effort is being made to supply cards as quickly as possible. Additional catalogers would quicken the output of cards for books requiring special cataloging, but for greater speed in supplying cards for ordinary books, the librarian must look to the publisher for a kind of help, which he alone can give.

The printed cards from the Library of Congress lend themselves quite readily for adaptation and use by other libraries. This is one of the most satisfying pieces of cooperative cataloging ever attempted, making the expert cataloging of the national library available all over the country, for a comparatively small cost. The price of the cards has been raised recently, but still is less than the cost would be if such cataloging were done by the local staff. How rapidly the use of these catalog cards has spread thruout the library field since the institution of the service in 1898 is evident by the data of Library of Congress printed card distribution. These figures are taken from the article "Cataloging 1876-1926" by Charles Martel, Chief of the Cataloging Division, Library of Congress, which was published in the *Library Journal* December 1, 1926. "From 1898 to 1901 the number was negligible; in 1902, the first full year after the organization of distribution thru the card division, about 30,000 cards were distributed to subscribers; last year 1925-26, the number was probably close to 8,500,000." In 1926 over 3,600 institutions and individuals ordered the cards regularly, their purchases amounting to over $155,000.

Only the main entry card, in most cases the entry under the author's name, for each work is printed. Entries under title, subjects, etc., are made by adding headings to the main card in typewriting and occasionally by making other slight changes in manuscript to adapt the main card for such entries. The Library of Congress does not supply them already adapted; this is left for the individual library to do according to its own form and practice. The cards do, however, contain a list of these entries which proves a great help to catalogers using the cards. The cards contain in addition to the secondary entries, the following information: author; title; place; publisher; date; description of book, as pages, size, etc.; contents; card number and Library of Congress classification and book number. The number of copies of the cards made in the initial printing varies according to the number of secondary entries and probable call for the individual card.

In addition to the initial printing the Card Division has stored extra copies of the cards which the Library has been printing for its catalogs since 1898. Nearly 1,000,000 different titles are already represented in the stock. The average number of each is about 75 copies, the stock therefore includes about 75,000,000 cards.

McMahon, John Robert, 1875–

Your house; how to finance, plan, build, remodel and keep up a home, by John R. McMahon ... New York, Minton, Balch and company, 1927.

ix, 307 p. front., illus., plates, diagrs. 21½cm.

"Useful tables": p. [271]–307.

1. Building. 2. Dwellings. I. Title.

Library of Congress TH148.M2 27–14010

——— Copy 2.

Copyright A 996078 [3-2]

A Typical Library of Congress Card

When the stock of any card is exhausted the card is at once reprinted. From this great store of printed cards the libraries thruout the country draw cards for their catalogs. The average cost of a card is two cents. Two guides to the purchase and use of these cards are furnished by the Library of Congress: its "Handbook of Card Distribution" and its "Library of Congress Printed Cards, How to Use and Order Them."

It should be very evident, even from so brief a summary as this that the librarian has a vital interest in the cataloging and supplying of printed cards by the Library of Congress. The process and nature of the cards shows that this service fits very advantageously into the routine of the catalog department of libraries thruout the country. It is also evident that every publisher should give his active support toward the quickening of this very important service to libraries. The following recommendations summarize what has been said:

First, publishers should send books of new publications, *formal* application, and fees at the same time, (i.e., the same day's mail;

Second, this be taken care of at the earliest possible date;

Third, the Division heads in charge of this work at the Library of Congress continue vigorously their efforts to secure more high grade catalogers.

It is to be hoped that every publisher can give instructions either to the proper department, or official, to see that the first two copies of every book, together with the necessary application papers and fees, are mailed to the United States Copyright Office, as soon as they come from the bindery, and as far before release date as possible. The degree to which the above recommendations are actively carried out by those concerned will determine largely the service the Public Library will be able to give the public it serves.

The Cult of the Colophon

"THE book promotion problem is peculiar" so the publisher must often explain to the casual observer of publishing practice, "because we have to promote one title after another, most of which can have but a few months' attention, while the producer of other merchandise markets the same product with the same appearance, year in and year out."

And the fair-minded observer has to admit that, while there is a small bookish public which really knows imprints, by far the larger number of book buyers do not carry along with them any remembrance of the publishers' name even from books which have been especially enjoyed.

It is the growing realization of the difficulty of getting a cumulative value from a firm's imprint that has led publishers to give increased attention to their trade-marks and to exploit these skillfully on title-page, and cover, on stationery, sales circulars and display advertising. Gradually the public has become more interested in these symbols and new publishers in endeavoring to establish the individuality of their line have of late years added many very beautiful designs to the American output.

In the world of printing and publishing these trade-marks have their own happy name, "colophon," from the Greek, meaning "a finishing touch." Originally the colophon was "the finishing touch" which the illuminator gave to his completed volume, giving its description, place and date of publishing and perhaps the worker's name. For a time the early printer followed the same plan of describing his volume but later the colophon on a back page was replaced by a title on a front page and colophon came gradually to mean a printer's or publisher's device wherever used. It still remains, however, "a finishing touch" and, when well designed, adds grace to any typographical layout.

Thus it has come about printing has gained grace from the colophon while the publisher's "line" has gained more general and cumulative interest.

A half hundred examples of colophons used by American publishers have been gathered on the following pages and can be studied by those who are interested in the course of American publishing and by those who, knowing the difficulties of this type of designing, will be glad of an opportunity to have a group of these designs brought near enough for comparison.

The arrangement of the designs on these pages has of necessity been made with considerations of general effectiveness in order that the heavier impressions may not "kill off" the lighter, but it has been also possible to some extent to group the earlier designs together so that one can begin with a two hundred years old device, Longmans, and pass along to one two months old, Ives Washburn, or from Elihu Vedder, Houghton, and Stanford White, Century, to Rockwell Kent, Viking, and Vojtech Preissig, University of Chicago.

Only those who have endeavored to plan a colophon can possibly realize the niceties of the task. It must symbolize the spirit of the house; it must be so designed that, seen again and again, it does not grow tiresome, and must be so weighted as to lines and white space that it can be printed with other letter press and be effective. Probably very few colophons have completely satisfied the projectors in all particulars. Many publishers have theirs in several forms for various uses. Much time and taste has been spent on designing and collecting personal book plates, yet the problem of plate designing seems simple compared to that of a colophon, which will have a public life.

Great artists have been called in to labor in this field. The cut of Harper & Brothers is from a bas relief by Augustus St. Gaudens. The drawing of Houghton Mifflin's Piper, here reproduced, was made by Elihu Vedder. Bruce Rogers was called in as typographical expert to plan a colophon for the Atlantic Monthly Press. Rockwell Kent has two to his credit, that of the Viking Press and Random House. Preissig designed that of the University of Chicago.

COLOPHONS I.

Left Column

Charles Scribner's Sons
Henry Holt & Company
A. C. McClurg & Co.
Harper & Brothers
J. B. Lippincott Company

Center Column

Longmans, Green Co.
The Century Co.
Dodd, Mead & Co., Inc.

Right Column

F. A. Stokes & Co.
D. Appleton & Co.
G. P. Putnam's Sons
Houghton Mifflin Co. (1)
Houghton Mifflin Co. (2)

COLOPHONS II.

Left Column

Duffield & Company
University of Chicago Press
Duke University Press
Princeton University Press
Columbia University Press

Center Column

The Atlantic Monthly Press
A. A. Knopf, Inc.
Doubleday, Page & Co.
Simon & Schuster, Inc.
George H. Doran & Co. (1)
University of North Carolina Press

Right Column

Little, Brown & Company
George H. Doran & Co. (2)
William Helburn, Inc.

COUNTRY LIFE PRESS

DOUBLEDAY PAGE & CO

COLOPHONS III.

Left Column
Albert & Charles Boni, Inc.
The Viking Press, Inc.
Modern Library, Inc.

Center Column
Harcourt, Brace & Co.
Marshall Jones Co.
Payson Clarke. Ltd.
The Random House
Cosmopolitan Book Co.
The John Day Co., Inc.

Right Column
Boni and Liveright
Macrae Smith Company
Ives Washburn
The Dial Press, Inc.
William Morrow & Co., Inc.

COLOPHONS IV.

Left Column
- *J. H. Sears & Co., Inc.*
- *G. Howard Watt*
- *Macy-Masius*
- *Dorrance & Company, Inc.*

Center Column
- *W. W. Norton*
- *Reilly & Lee Co.*
- *Vanguard Press, Inc.*
- *The Penn Publishing Co.*
- *The Four Seas Co.*
- *E. J. Clode*

Right Column
- *Fleming H. Revell*
- *The Macaulay Co.*
- *Minton, Balch*
- *Chelsea House*

A colophon can be as simple as a monogram, as shown in the neatly designed initials of Harcourt, Brace & Company, but more often the publisher endeavors to incorporate in the design some sense of the spirit of his house, so that the colophon may really personate the imprint. In doing so, symbols of every type and description have been called into play. Mythology has been searched, to produce the beautiful winged horse of the Stokes colophon, the Neptune of the Atlantic Monthly Press, the Pan of A. & C. Boni, the Lion and Cupid of the Dial Press, Dolphin and Cupid of Macy-Masius, the Egyptian symbol in that of Cosmopolitan Corporation, and the Winged Victory of Sears.

The Tree of Knowledge has been a symbol that has naturally come to the minds of many designers. It was early woven into attractive designs of Appleton and Lippincott and later used by Duffield, Little, Brown, and Doran. The old Lamp of Learning is a natural and effective symbol which has served well in the Scribner design and the lower part of the designs of Lippincott, Houghton, and in Reilly & Lee's. Revell has used the Lighthouse instead of the Lamp for a symbol. They evidently intend their beams to go further afield. Helburn has the classic Greek Torch, and Harper also.

Another symbol that seems to connect itself naturally with books is that of the Ship so beautifully embodied in the old printer's mark of Longmans', first used two centuries ago in London. Houghton Mifflin have also used the Ship in their second colophon, and the Viking Ship has been appropriately glorified in the design of the Viking Press, while Watt has used it effectively as his trade-mark.

The Open Book is a symbol frequently repeated. It is the dominant symbol of Scribner's, and appears in Putnam's, Lippincott's, Dodd, Mead's, Century's, Holt's, Columbia's and Washburn's.

In many cases animals have provided a live and attractive symbol. Perhaps the most generally familiar in this field is that of the Borzoi, the Russian Wolf Hound, of Knopf, which has been carefully drawn and redrawn to suit different emergencies of the printer. Putnams had earlier used the Crane. Minton, Balch uses the Black Swan; Norton, the Sea Gull. William Morrow selected the American Eagle, and for the purpose used the conventional form so often found on Indian pottery, particularly appropriate in this case, as Mrs. Morrow has located so many of her famous books in the Indian country. Ives Washburn, newest of book houses, has taken the Rooster, indicating something in Fifty-Seventh Street to crow about.

Some colophons indicate the publisher's surroundings as the Country Life Press, with a section of the building in Garden City; Independence Hall, selected by Dorrance & Company, whose place of business is opposite that famous building; the doorway used by Chelsea House, taken from its building on Sixth Avenue.

The custom of using Latin on a trademark has been a natural growth from the early practice, and in many cases this has supplied the publishers with very suggestive mottoes. That of Appleton translates, "Among the leaves, fruit." Harper & Brothers have a Greek motto which translates "My flame expires but let true hands pass on an unextinguished torch from sire to son." Lippincott has the apt phrase which was the motto of the first Mr. Lippincott, "Be sure you are right, and go ahead." Similar in purport is the famous motto of Houghton Mifflin Company, "All good, or nothing." The University Presses have naturally turned to Latin quotations for their mottoes. Perhaps the only motto, however, that needs special explanation is the punning one of the John Day Company, "Arise for it is day." This colophon and its motto, too, is copied from the old imprint of John Day, the famous English bookseller of the sixteenth century from whom the firm took its name.

Modern art has not failed to influence the colophon, as may be noticed by the spirited and successful design of Norman Moore for the Modern Library or the one by Eldredge for the new firm of Payson & Clarke. Rockwell Kent's charming suggestion of the Random House seems almost like a scene from "Beggar's Opera." Simon & Schuster selected the Sower for their symbol, but, while some cynics have interpreted this to mean a boy sowing his wild oats, the idea that the publishers had, as they explained in their letter, was "a gentleman of the old school" sowing seeds of knowledge.

THE Publishers' Weekly
The American Book Trade Journal

Founded by F. Leypoldt

EDITORS
R. R. Bowker F. G. Melcher
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I HOLD every man a debtor to his profession, from the which, as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereunto. —Bacon.

Department Store Costs

WHAT does it cost to sell merchandise at retail? The booktrade has been, of late, using 30% as the average figure. The preliminary reports from the studies of department stores made by the Bureau of Business Research of Harvard University for 1926 show an average figure of 30.2% for stores doing over $1,000,000 with a turnover of 3.7. The details of this selling cost of 30.2% are worth the study of every merchant.

Salaries and wages are over half, 16.2, which includes administratvie salaries, buying, selling, advertising and delivery salaries. Rental percentage is 3.1; advertising 3.0; supplies 1.4; interest 2.0; insurance 0.3; and taxes 0.4; traveling 0.5; communication, 0.3; repairs 0.25; service purchased 0.6; and professional services 0.25; unclassified 1.0; bad debts .025, and other depreciation 0.65.

The rental cost for a department store, taken as an average over the whole building, is lower than any single street floor store. The departments which get the best floor space have to be charged with higher rates and the basement and upper floors carry less. Advertising is an essential for department store sales, and the percentage is liberal. The total amount paid for publicity of all kinds runs to 4.2% for the average store and as high as 5.43.

The department store believes in keeping contact with the markets and in studying other stores. Note the 1.0 for travel. Other stores may well consider the importance attached to this item. The quarter of one per cent loss on bad accounts indicates how much the possible effect of a charge account business may be. If the charge account business be half of the total business, as it runs in some stores, this would mean that the lost accounts averaged thru a year one-half of one per cent.

Of the salary percentages 6.1% went to direct floor selling, 2.7 to buying and 1.4 to the executive work, the balance to publicity, occupancy and delivery. The direct selling percentage in some stores went as high as 8.14 percent.

But while these figures will be of practical value to the merchant who wants to make comparisons with his own expenditures, the percentages of net profit shown will not give him a glowing picture of the returns from large scale merchandising. According to the figures now given out by the Harvard Research Bureau the gross margin of department stores doing over a million dollar business is 32.5 or a net return of 2.3. This means that the quick turn merchandise such as groceries and candy stores are bringing down the average while style merchandise bears it up. If, as it has been estimated, department stores can average 37% gross margin on all book purchases, (transportation must be reckoned as part of the cost), the department whose turn-over can run from 3 to 4 times should prove one of the more profitable sections.

Speeding up the Library of Congress Cards

PUBLIC libraries are today laying stronger emphasis on the promptness of their new book service. They want to get the books in circulation when they are most in demand, that is when the reviews and the publisher's advertising are building up the public's interest.

But the librarian's problem is not as easy as the bookseller's. The bookseller gets his books by or before the day of publication and can in a few minutes have them on the counter. He has no cataloging to do and no crossing indexing of the subjects covered. The librarian cannot hasten

over these necessary motions and he prefers, if possible, to use the cards printed by the Library of Congress. But he cannot get these cards until there has been time at the Card Division for their preparation and, as this card is made from the examination of the copy of the book sent to Washington for copyright registration, the whole process can be held up if the copies for deposit do not arrive there promptly.

Probably few publishers have realized that good library service in hundreds of cities may depend on the promptness with which new books are registered, and in order that they may have a picture of the whole process, *The Publishers' Weekly* has asked the librarian of New Brunswick, New Jersey, John B. Fogg, to describe the whole system of card making and the progress of the Library of Congress card until it reaches the library files.

That a large percentage of the applications which accompany books deposited for copyright registration are incompletely or incorrectly made out points to one reason for delay. Mr. Solberg wrote in detail in the July 23 *Publishers' Weekly* about the difficulties of getting accurate information for these cards; showing what an appalling part inaccuracy played in slowing up the process. It may be that advance copies of books could be sent to the Catalog Division by the publisher, as the copies to the Copyright Office must not by law go before the date of publication.

As to Colophons

OUR editorial judgment that there is an increasing interest in publishers' trade-marks or colophons and therefore need of an article on the subject is still further confirmed in our mind by the fact that the editors of *The Retail Bookseller* seem to have reached the same conclusion at the same time. To those of our readers who become interested in our article on the subject, we commend also the interesting discussion on the subject by Frederick W. Childe in the August number of that periodical which comes to our desk just as we are going to press with our own material.

Taxing Authors' Incomes

THE question of the status of royalties in the eyes of the State and Federal tax collectors, which was discussed rather thoroly in the *Publishers' Weekly* of February 26th, has just been the subject of a ruling by the counsel of the Internal Revenue Bureau. The press has been much interested in the decision because it classifies the earnings of an author which come by royalties as "unearned income," a disconcerting classification to those who have the creative talent and a rather suprising classification in the eyes of those who, being without the creative faculty, respect the labors of writers.

The reason for the ruling arises from the fact that the Federal Income Tax Law now allows a 25% reduction from the taxable total for all "earned" income which it defines as "wages, salaries, professional fees and other amounts received as compensation for personal services actually rendered." This puts under "unearned income" the receipts from investments, leases, etc. With this distinction in view there is no difficulty in placing the income of authors which is derived from work written on salary or contract in the first category whether the work be done for newspaper, periodical or book publisher, but the question then comes up as to the classification of income authors receive from work which is not sold outright but is assigned under royalty on terms not unlike in legal analogy to a lease. The ruling given out this week declares that such royalties cannot be defined as income received from "personal services actually rendered."

The unfairness to the author comes from the imperfections in the legal analogy. If the owner of land puts it to use under lease, he still owns the land and may turn it to other uses or sell to increase his vested capital. The author, however, with his new novel out on royalty is very likely to receive most of his remuneration from this created work from his first year's royalties. It is most decidedly his earned income for that year and to have it put on another basis from the income of other workers is giving him a bad deal in his tax-paying as well as making an absurd situation by dubbing the product of his labor "unearned income."

Macmillan's New Picture Books

A New Venture in the Cheap Book Field Which Promises Artistic tho Simple Books for Small Children

ANY new "line" of books is exciting, sometimes more so to its originator than to the public. But there is an interested and critical public waiting for artistic and cheap books in America. These people point to European bookmaking, from the Tauchnitz editions to the picture books of Vienna, Prague and Soviet Russia and ask why we can't do likewise. Among them there are specialists who are now paying attention to the "pre-school child."

The book counters, especially in the children's book sections, are full of low priced "merchandise books." English color books are successful on these counters, priced at twenty-five cents to a dollar, and American "toy book" publishers do an enormous business in the field. But a modern bookmaker feels that our picture books have been kept to the same ruts for a long time. New devices come frequently in the way of toys combined with books, cut-outs, etc., but the book itself has kept closely, either to the primer effect of black and a ben-day or the four-color process plate. Such quietly artistic bookmaking as the famous old Caldecott books generally suffers on these counters. The Volland books have been an outstanding success, at 75c. and $1.25 and the big picture books done by Saalfield, Sully, etc. The McLaughlin picture books of the airplane and railroad were an unusual contribution.

Now comes a new entrant in the field, the Macmillan Company, with a new series called "The Happy Hour Books." They are to cost fifty cents apiece, forty-eight pages, in black and flat color, five and a quarter inches square, bound in boards, Singer sewn, an all over full color jacket, duplicate of the binding design. The twelve titles are printed in such interesting color combinations that when placed side by side on the counter they make a most brilliant display.

These books came into existence because Louise Seaman of Macmillan's children's book department made a survey of the cheap book field, and felt there was a place for new, artistic picture books for small children. The first twelve titles chosen are purposely familiar competitive titles: yet it is surprising how many of them do not exist in separate color books. They are: "Wee Willie Winkie," "Three Little Pigs," "Little Black Sambo," "Hansel and Gretel," "Jack and the Beanstalk," "The Steadfast Tin Soldier," "Humpty Dumpty," "The Three Billy Goats," "Chicken Little," "The Ugly Duckling," "The Bremen Band," "The Pied Piper." The text for each was chosen after comparing the original folklore sources, favorite trade retellings, and primer retellings. The language is kept as simple as possible, for youngsters learning to read, but it is expected that their chief use will be as "look-and-listen books," which the children will play with by themselves and ask to have read to them over and over while they look at the pictures.

The artists were chosen by a competition, in which the price, sample titles, process of printing, etc., were described. Over thirty artists submitted dummies, and many others sent sketches. From these finally three artists were chosen and given four books each to do. The work of these artists is very different, and shows intelligence in the use of bright flat color.

Once when the artists, the editor, and the printer were lunching together, it was discovered that three of the company had been on the vaudeville stage. Perhaps this has something to do with the liveliness and vigor of the result. Frank Dobias is a Viennese artist now residing in New York. George Richards is a New Englander. Berta and Elmer Hader are Californians who have built themselves their own home

One of the binding pictures for the Happy Hour Books (Macmillan)

out of native rock on a hillside near Nyack on the Hudson.

The manufacture of these books which had to be run in big editions for economy, was given to the Jersey City Printing Company which became interested in lithography several years ago and sent one of their men around the world to study color processes. This man has been of great help in laying out the series and planning the cheapest possible production with a maximum of color. The photo-litho offset process is used, employing rubber cylinders and the cylinders set to such a nicety that the printing is done with what the printers call "the butterfly touch." There has been a Viennese color specialist watching the mixing of the inks and perfecting the color plates.

The paper used is offset stock which has no glaze and therefore does not thumbmark easily and is easy to read from, providing the type is absolutely black. If the color is rubbed no deposit will come off, either on the fingers or on an opposite page. An extra heavy "Czech" stock is used for jacket and binding.

One of the cover designs is reproduced herewith in line. A large poster with two columns of jackets printed in black and five colors, is to be supplied to the trade, colors that "sing" in the ink. The books have bright endpapers and pictorial title pages. A lecturer at Columbia who has been using advance copies as models for her classes says that they strike the happy medium between modern European bookmaking and the normal American taste.

The Macmillan Children's Book Department extended its traditions by building the *Children's Classics* on the original editions of Tenniel's "Alice" and Crane's "Grimm"; it entered a modern field by building *The Little Library* on the original "Rose and the Ring" and "Memoirs of a London Doll"; now it takes a step into the picture book field, where, as a firm, it has no traditions, but where there is an even greater chance for an expression of the spirit of childhood.

Club Selections for August

THE Book-of-the-Month Club is sending out H. G. Wells' new novel of contemporary affairs, "Meanwhile," which has been published on August 1st by Doran at $2.50.

The Literary Guild have followed Montgomery's "Tall Men" in July with Jim Tully's "Circus Parade," which will be published for the trade by A. & C. Boni at $2.50. A. & C. Boni have had two of the Guild books for trade distribution, The Viking Press, Greenburg, Simon & Schuster and Macmillan one each.

The First Edition Club after a few months of life has withdrawn from the competition and been absorbed by The Book-of-the-Month Club.

English Book-Trade News

From Our London Correspondent

BEST SELLERS

FICTION:

"THE Sower of the Wind." Richard Dehan.
"The Woman Who Stole Everything. Arnold Bennett.
"Twilight Sleep." Edith Wharton.
"Mother Knows Best." Edna Ferber.
"The Case Book of Sherlock Holmes." A. Conan Doyle.
"Fair Game." Olive Wadsley.

GENERAL:

"The Mind and Face of Bolshevism." René Fülöp-Miller.
"Stuff and Nonsense." Walter de la Mare.
"Napoleon." Emil Ludwig.
"Lay Sermons." Lady Asquith.
"Companionable Books." George Gordon.
"Some People." Harold Nicolson.

Mrs. Wharton's new novel, "Twilight Sleep" is doing very well indeed. The non-fiction book of the moment is the big book by Fülöp-Miller on Bolshevism. It has had an amazingly big press. The other "general" success is an extraordinary charming book by Professor George Gordon. The author delivered the chapters as "talks" over the wireless. It will be published in America by Putnam.

The Book Window

There is a new venture in information about books. It is issued by W. H. Smith & Son and called *The Book Window*. They aptly describe it as "a guide to book buying and book reading." It is an excellent medium about books in every way. We like a sentence in an editorial of its July number. It reads: "None know better than we do how difficult it is to thread one's way thru the maze of books that are poured out regularly from the press, and none know better the need for some form of guidance." There is good guidance in it, both about new books, and books to come. There are many original articles in this number, besides an exclusive interview with H. G. Wells.

National Book Council

Arnold Bennett has a very high opinion of the work of the N. B. C., and frequently refers to its work in his articles about current literature in the press. The N. B. C. co-operated last week with the conference at Cambridge of the Associated Booksellers of Great Britain. The N. B. C. has issued many valuable bibliographies.

The Late Mr. Heinemann

Many readers of *The Publishers' Weekly* will be interested in learning that before very long we shall have a biography of that famous London publisher—William Heinemann. Mr. Heinemann was almost as widely known on the Continent and in the United States as he was in Great Britain. Frederick Whyte is to be the author of Mr. Heinemann's life, and is now busily engaged upon it. Mr. Cape will publish it. Someone writing about Mr. Heinemann the other day said he "had a fine critical judgment, and was never afraid to back that judgment liberally." Which was very true. And he probably knew more about foreign literature than any other publisher of his time. He certainly established a very notable publishing house, with which Doubleday, Page is now associated. The partners over here are Theodore Byard and C. S. Evans.

Publishing for Girls

Speaking of Mr. Evans, we are reminded that a little while since he gave a lecture to some hundred or so school girls at the Ministry of Labor. He said, "There is plenty of scope in the large modern publishing houses for young women with ability and energy, but I do not recommend girls to concentrate upon getting into the editorial or reading department of a publishing house. After reading authors' manuscripts for six months, especially the great amount of rubbish that is sent in, it lays a blight upon the soul."

The Francis Bacon Award

ANOTHER literary award has been added to the list of outstanding competitions, according to the news release from Simon & Schuster and the *Forum* magazine working in cooperation. There is to be an annual award for the best non-fiction manuscript submitted for serial and book publication to those two organizations. A very distinguished jury has consented to make the decision, and the sum of $7,500 is to be the prize. "The aim of the prize will be to encourage and award both new authors and established writers," say the sponsors of the award. "The range of the contest is broad enough to include virtually any important non-fiction work which is based on sound scholarship and at the same time presents its material in illuminating and interesting form for the lay public." The name of Francis Bacon is appropriate, and the aim and spirit of the award are summed up in his celebrated dictum, "I take all knowledge for my province."

The jury consists of:

Dr. George A. Dorsey, author of "Why We Behave Like Human Beings,"

Dr. Hendrik Willem Van Loon, author of "The Story of Mankind,"

Dr. Will Durant, author of "The Story of Philosophy,"

Dr. Edwin E. Slosson, author of 'Creative Chemistry,"

Dr. Henry Goddard Leach, editor of *The Forum.*

With the Jury of Award will be associated a Council of Specialists, including:

Dr. James Henry Breasted of the University of Chicago,

Professor John Dewey of Columbia University,

Frank Jewett Mather of Princeton University,

Dr. Edward Grant Conklin of Princeton University,

Dr. Vernon Lyman Kellogg of the National Research Council,

Dr. Harlow Shapely of Harvard University.

In connection with the announcement, the publishers make the following statement:

"One of the most significant trends in literature, of recent years, has been the ever-widening audience that has arisen for distinguished and authentic works of science, history, sociology, philosophy, psychology and biography. Curiosity about the world in which we live is, apparently, deeper and keener than ever before. There has been evident an insistent demand from the public for the humanization and clarification of specialized knowledge. The Francis Bacon Award has been instituted to foster this clearly valuable tendency. The selection each year of such a work will unquestionably be an event of the first importance in the world of letters. In addition to the money award of seven thousand five hundred dollars an emblematic medal will be struck off each year and presented to the winning author.

"The unprecedented popular interest in such books as

"Why We Behave Like Human Beings"
"Creative Chemistry"
"The Outline of History"
"The Story of Mankind"
"The Mind in the Making"
"Queen Victoria"
"Our Times—The Turn of the Century"
"The Decline of the West"
"The Travel Diary of a Philosopher"
"Microbe Hunters"
"The Story of Philosophy"

is evidence of 'the new curiosity' of the intelligent reading public, a factor in bookselling and publishing which has been of outstanding importance in the last few years."

In the Book Market

HOW do new authors of charm and fine craftsmanship get their hearing, and how does their first hearing grow to a really adequate reception? Many times the trade hears discussion of an author who has pleased many discerning people and then steadily this reputation is spread until a couple of years later the audience is several times larger than that which was possible for the first book. Many observers think that this phenomenon has occurred in the case of Miss E. H. Young, the fame of whose "William" spread by word-of-mouth recommendation and whose "Moor Fires," coming this fall from Harcourt, seems to be timed to reach America when there is a country-wide interest in her work. ✤ ✤ ✤

The bookseller will have to watch his step in ordering volumes from the current series of reprints as the word "Modern" has become the word to conjure with. There is the everywhere present *Modern Library,* originally Boni & Liveright and now issued by The Modern Library, Inc.; *The Modern Student's Library* is Scribner's; *The Modern Readers' Series* is Macmillan's; *The Modern Reader's Bookshelf* is Doran's. ✤ ✤ ✤

In the future, the books of L. Adams Beck will be published by the Cosmopolitan Book Corporation instead of by Dodd, Mead. In September it will publish her first modern novel, "The House of Fulfillment," the story of two journeys, one spiritual and the other actual. The historical novels which Mrs. Beck writes under the name of E. Barrington, however, will continue to appear under the Dodd, Mead imprint. The newest in the series, "The Thunderer," a novel of the life of Napoleon, will appear in August. ✤ ✤ ✤

Louis Bromfield arrived on the Majestic this week just in time for the party. His new novel, "A Good Woman," is just out and "The Green Bay Tree," which Mr. Hopkins is producing as "The House of Women" opens in Newark, September 5. Elsie Ferguson and Nance O'Neill, as has already been announced in these pages, will be in the cast. ✤ ✤ ✤ The fall season may now be said to have commenced. At least, most of the managers have announced their plans. Among the glitter of alluring promises, we notice, a musical version of "A Connecticut Yankee at King Arthur's Court" to open in Philadelphia at the end of September; "Escape" the newest Galsworthy play, which was a great London success last season; "The Third Day" a play adapted and translated by John Van Druten, the author of "Young Woodley"; "Porgy," the first of the Theatre Guild's plays for the season, a dramatization of Du Bose Heyward's novel, of which the cast, with one or two exceptions, will be negroes; "An Enemy of the People," with which Walter Hampden will start his season of Ibsen revival; and last the best of all the game, Somerset Maugham's London success, "The Letter," with Katharine Cornell as its star. ✤ ✤ ✤

Horace Liveright, who is becoming as well known along Broadway as he is in "The Trade," has announced as his first production of the season, "Dracula," needless-to-add, another London success, this time adapted for the American stage by John Balderston. It will be ready in September. According to reports from London, "Dracula" is a thriller of such power that the theatre staff found itself ministering to fainting women every night.

And Will Durant, who undoubtedly wishes to become as well known as a novelist as in his rôle of philosopher, has written "a sentimental story of one mind and one era" which will be published on the last day of September. It is called "Transition." ✤ ✤ ✤ Simon and Schuster have published an advance edition of 1,000 copies which booksellers may have by writing in to the publishers. ✤ ✤ ✤

This pleasant custom of getting out advance or special editions for the trade ought to start a new era in collecting. We recently added to our special shelf Dutton's special edition of Charles Norris' "Zelda Marsh." ✤ ✤ ✤ To tell the truth, we are getting so uppity, a mere first edition, or even a limited edition, available to just anybody, no longer lures us.

Obituary Notes

SIR HARRY JOHNSTON

SIR HARRY JOHNSTON, noted English explorer, author, painter and pioneer in the British colonization of Africa, died July 31 at the age of 69. He was born in London in 1858. In his youth he studied art and his pictures were frequently exhibited at the Academy. He persuaded the British foreign office when he was only 21 to send him with a foreign expedition to Tunis. He acquired and administered large areas of equatorial Africa for Great Britain. He studied and wrote about various African questions. Sir Harry was also a well-known naturalist and zoologist. He wrote within the last few years several novels: "The Gay Dombeys," 1919, a sequel to Dickens' "Dombey and Son" and "Mrs. Warren's Daughter," 1920, a sequel to Shaw's "Mrs. Warren's Daughter," "The Man Who Did the Right Thing," 1921, and "The Veneerings," 1922.

MATILDE SERAO

Matilde Serao, the widely known Italian novelist, died suddenly on July 25th at her home in Naples where she lived since early childhood. She was born in Patros, Greece, in 1856. During the fifty years since her first book appeared she wrote thirty volumes, twenty of which were fiction, nearly all of her novels dealing with the joys and sorrows, the glories and defeats of her adopted city. Her stories have been translated into several European languages. Among those that have been published in English are "Fantasy," "Farewell, Love," "In the Country of Jesus," "Souls Divided," "After the Pardon," "Desire of Life," "The Ballet Dancer," "Conquest of Rome" and "The Land of Cockayne," the latter having received perhaps the warmest welcome in this country of any of her long list of novels. She is survived by her son, Carlo Scarfoglio, editor of *Il Matino,* founded by his father and mother in the early nineties.

Business Notes

PALO ALTO—The Alcove: Books old and new, Kenneth Carnahan, manager, will open July 15 at 542 Ramona Street.

SAN FRANCISCO, CALIF.—The Presbyterian Bookstore, formerly located at 278 Post Street, is now in its first floor location at 234 McAllister Street. A. Skeel is the manager.

TRENTON, TENN.—Gertrude Whipple Caldwell has discontinued her Green Leaf Book Shop and is moving to North Carolina.

WARREN, OHIO.—Parson's Gift Shop has been opened in Market House Arcade.

Periodical Notes

A NEW magazine, *Polo,* devoted entirely to polo and its players and edited by Peter Vischer, is being published monthly by the Quigley Publishing Company. The editorial offices are at 565 Fifth Avenue and the publishing office at 407 S. Dearborn Street, Chicago.

WITH the June-July issue Edwin Valentine Mitchell's *Book Notes* appears in a new dress. It is now the size of the *Atlantic Monthly,* instead of its larger, more distinctive and attractive size. But the general policy and excellence of the periodical is unchanged.

Record of American Book Production, June, 1927*

CLASSIFICATION	New Publications			By Origin			
					English And other Foreign Authors		
	New Books	New Editions	Pamphlets	American Authors	American Manufacture	Imported	Total
Philosophy	13	1	3	14	—	3	17
Religion	61	5	4	58	2	10	70
Sociology	48	6	8	45	1	16	62
Law	5	4	1	8	—	2	10
Education	23	1	5	29	—	—	29
Philology	14	—	2	15	1	—	16
Science	32	6	9	41	—	6	47
Technical Books	32	3	3	32	—	6	38
Medicine	34	11	6	48	—	3	51
Agriculture	6	2	10	18	—	—	18
Domestic Economy	6	1	1	8	—	—	8
Business	20	2	4	25	—	1	26
Fine Arts	10	—	6	12	—	4	16
Music	9	1	1	10	—	1	11
Games, Sports	9	1	4	11	—	3	14
General Literature	28	5	3	23	4	9	36
Poetry, Drama	44	5	13	51	6	5	62
Fiction	65	73	—	112	21	5	138
Juvenile	40	9	1	46	—	4	50
History	30	4	1	25	3	7	35
Geography	16	3	2	12	1	8	21
Biography	36	—	3	26	1	12	39
Miscellaneous	8	3	8	14	—	—	14
	589	146	93	683	40	105	828

In July, 1926, 446 new books, 126 new editions, 142 pamphlets were recorded, a total of 714.

The Weekly Record of New Publications

THIS list aims to be a complete and accurate record of American book publications. Pamphlets will be included only if of special value. Publishers should send copies of all books promptly for annotation and entry, and the receipt of advance copies insures record simultaneous with publication. The annotations are descriptive, not critical; intended to place not to judge the books. Pamphlet material and books of lesser trade interest are listed in smaller type.

The entry is transcribed from title page when the book is sent for record. Prices are added except when not supplied by publisher or obtainable only on specific request, in which case word "apply" is used. When not specified the binding is "cloth."

Imprint date or best available date, preferably copyright date in bracket, is always stated, except when imprint date and copyright date agree and are of the current year, in which case only "c" is used. No ascertainable date is designated thus: [n.d.].

Sizes are indicated as follows: F (folio: over 30 centimeters high); Q (4to: under 30 cm.); O (8vo: 25 cm.); D (12mo: 20 cm.); S (16mo: 17½ cm.); T (24mo: 15 cm.); sq., obl., nar., designate square, oblong, narrow.

Aldington, Richard

D. H. Lawrence, an indiscretion. 34p. D (Univ. of Wash, chapb'ks, no. 6) c. Seattle, Wash., Univ. of Wash. Bk. Store pap. 65c.

Alexander, G. G., and others

Cambridge legal essays. 339p. il. O '27 Cambridge, Mass., Harvard $4

All aboard; put together book. no p. il. (pt. col.) O c.'27 N. Y., S. Gabriel bds. $1

A travel story for which children can make their own illustrations by cutting out pictures from the sheets in the book and pasting them on the scenes on other pages.

All friends of ours. no p. il. (pt. col.) O [c.'27] N. Y., S. Gabriel bds. 75c.

Stories and pictures of animals.

Armstrong, Martin Donisthorpe

Sir Pompey and Madame Juno, and other tales. 253p. D [n. d.] Bost., Houghton $2.50

Fourteen short stories by an English author.

At the circus. no p. il. (pt. col.) Q c.'27 N. Y., S. Gabriel bds. 50c.

A picture book.

Barnyard gossip. no. p. il. (col.) O [c.'27] N. Y., S. Gabriel bds. 50c.

A picture book.

Bashford, Herbert, and Wagner, Harr

A man unafraid. 406p. il. (pt. col.) O [c.'27] San Francisco, Harr Wagner Pub. Co. $5; de luxe ed. $10

The life of John Charles Frêmont.

Bible. The Holy Bible; National Bible Press self-pronouncing ed., King James version containing the Old and New Testaments. various p. il. (col.) maps. (col.) S '27 Phil., Nat'l Pub. Co., 239 S. American St. lea. $3.25

With sixty-four pages of new helps to the study of the Bible.

Blake, William

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CURRENT RARE BOOK NOTES

Frederick M. Hopkins

ITALY has been celebrating the fourth centenary of the famous Florentine, Machiavelli, who died June 22, 1527.

THE first two volumes of the new Widecombe edition of the Dartmoor novels of Eden Phillpotts, to come soon from the Macmillan Company, will contain "Widecombe Fair" and "The Thief of Virtue." The series will be completed in twenty volumes, appearing at the rate of two volumes a month.

THE recent statement, originating in London, that the copy of Kipling's "School Boy Lyrics," which recently brought £420, was a new high record, may be true for England, but not for America. The Paul Bonner copy, sold at the American Art Galleries on November 23, 1926, fetched $3,350, apparently over $1,000 more than the English record price.

IN the near future, Payson & Clarke, Ltd., will bring out a new edition of George Borrow's "Celebrated Trials and Remarkable Cases of Criminal Jurisprudence from the Earliest Records to the Year 1825." The work was originally published in London without Borrow's name. The new edition is being re-edited and annotated by Edward Hale Bierstadt.

IT is just a hundred years since Karl Baedeker, who was born in 1801 as the eldest son of Gottschalk Diederich Baedeker, a printer and bookseller of Essen, opened his own bookshop and publishing offices at Coblenz. In 1829 he published a "Guide to Coblenz" by Professor J. A. Klein, and in 1832 he acquired the rights of Klein's book on the "Rhine Journey from Mayence to Cologne." The latter work was the real beginning of the Baedeker handbooks.

ON the topmost peak of the Eildon Hills in Scotland a memorial was recently unveiled to Sir Walter Scott. The memorial took the form of an indicator, pointing out places made famous in the author's writings, and was placed at a spot which was said to be the favorite mountain view of Scott. Associated as the district is with border history and legendary lore, this memorial will afford a useful guide to visitors and admirers of the author, and at the same time serve as a permanent reminder of the debt which the world owes to his genius.

FOR the first time in its history the Newdigate Prize for English verse at Oxford has been awarded to a woman, Gertrude Trevelyan. The prize was founded in 1780 by Sir Roger Newdigate, and its first award was to John Wilson, afterwards famous under the pseudonym of Christopher North as the author of "Noctes Ambrosianae." Among later recipients have been Milman, later Dean of St. Paul's and historian; John Ruskin, Matthew Arnold, Dean Stanley, Edwin Arnold, Oscar Wilde, and more recently Lawrence Binyon, John Buchan, and Julian Huxley.

SIR ASHLEY SPARKS, on behalf of the Seaman's Institute in this city, announces that the funds being collected for the Conrad Memorial Reading Room in the Institute's new building are by no means complete. There is no form of remembrance that would have pleased Joseph Conrad so much as this reading room for the use of sailors ashore. The recent sales

of Conrad manuscripts and first editions shows that there are many ardent admirers of his life and work who are well able to lend a helping hand to this generous enterprise. Contributions whether large or small will be truly welcomed, and may be sent to Sir Ashley Sparks, 25 Broadway, New York City.

A NEW attempt is being made to revive the plays of Gabriele d'Annunzio, Italy's poet-soldier; which, coinciding with the publication of the first volume of a complete edition of his works, is attracting great attention in Italian literary and artistic circles. A national society has been formed for this purpose, and its program includes the production of five tragedies, "Francesca da Rimini," "La Figlia di Jorio," "Parisina," "La Gioconda," and "La Fiaccola sotto il Moggio." The company, which is formed of the best actors and actresses of Italy, will give its first performance in the autumn, and after visiting the principal towns of Italy, will probably go to South America.

E. P. DUTTON & CO. have just published "Clipper Ships and Yachts," by Frank Gray Griswold, a 12mo of 225 pages, with facsimiles of "House Flags of Merchants of New York" and many full page illustrations of famous clipper ships and yachts, limited to 250 copies for sale. The period covered was from 1800 to the Civil War, when the word merchant applied to a man with large capital who was an exporter of domestic and importer of foreign goods, who owned his own ships and usually their cargoes as well. To students of this period of New York history, growing more picturesque and interesting as the years pass by, this volume is well worth attention.

THE Theatrical Museum annexed to the Scala Theater in Milan has been enlarged by eight rooms. The Scala Museum is worthy of note as being almost the only one of its kind, since the existing theatrical museums, such as those of Dresden and the Comédie Française of Paris have a purely local interest. Established in 1913, the initial nucleus of the museum was the celebrated collection of the antiquarian, Louis Sambon, who, altho of French origin, spent many years in Italy, gathering a rare collection of theatrical objects. The iconographic collection, with prints, designs, lithographs and engravings, reaches a total of more than 6,000 examples. The museum is rich in theatrical bills of all countries, and there are about 500 autograph letters and manuscripts of composers, playrights and authors, including Verdi, Billini, Rossini, Donizetti, Wagner, Goldini, Duse, etc. The library contains more than 5,000 volumes all bearing on the theater, many of intimate association value and great rarity.

A VERY extraordinary catalog comes from Maggs Brothers, of London. It is entitled, "Shakespeare and Shakespeareana," and is a quarto of 519 pages, with an index arranged alphabetically under authors, of 31 additional pages. There are eight of the Folios, four Second Folios, one Third Folio, and three Fourth Folios. In the preface the cataloger says, "In endeavoring to do justice to Shakespeare's universality, we have included, in the succeeding pages, not only editions of his collected works, separate plays and poems, in English and foreign tongues, but also autograph letters and documents by or concerning historical characters immortalized by him, of his patrons and contemporaries; works from which he drew his inspirations; seventeenth century allusions to him or extracts from his writings; criticisms of the eighteenth and nineteenth century; engravings and drawing relative to his works or of actors made famous by their interpretation of his plays; and a section of the writings of Sir Francis Bacon and the Bacon-Shakespeare controversy." The catalog contains 1383 lots, fully described, with illuminating notes, together with many full page illustrations of prints, views, portraits, documents, letters and title pages. Much care has been taken in printing, both in careful typography and press work.

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Scarce first editions, private presses, association copies. (Items 473.) John & Edward Bumpus, 350 Oxford St., London, W. 1, England.

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Poe. Firsts; Mss. Letters; Period with Poe Contrib.
Rogers, Bruce. Books designed by.
Stowe. Uncle Tom's Cabin. 1st Amer.
Taylor, B. At Home. N. Y., 1861.
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Yale. Nim & Cum. Chicago, 1895.
Mark Twain. 1sts, mss. pres. copies.

Studio Bk. Shop, 408 N. 20th St., Birmingham, Ala.

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Encyclopedia Britannica. 32 vols. Cambridge ed.
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Messer Marco Polo. Byrne. 1st ed.
Memorabilia.
Poems. Blunt. Syndicate.
Primer of Book Collecting. 1st printing. Winterich. Grunberg.
Rootabaga Stories. 1st ed. Sandburg.
Rhythm of Life. Borel. Trans. Reynolds.
U. S. National Museum Bulletin. Nos. 107; 126.

H. H. Taylor, 612 Howard St., San Francisco

Burke, Edmund. Writings and Speeches. Beaconsfield ed. Limited.
Muir, John. Manuscript ed. Boards.
Emerson. Essays and Poems. 1st ed.

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Marine Research Soc. Publication No. 1.
English Notes, Boston Daily Mail Office. 1842.

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WRITING from Dillon, South Carolina, Miss D. E. McCutcheon asks for information which is not easy to give:

"For some years I have been particularly interested in the make-up of books and have read everything I could get hold of on the subject, which was not much at that. Remoteness from the great literary and artistic centers, coupled with a slender purse, have handicapped me greatly in my effort to gain knowledge and develop good taste along this line, but these things have not dampened my enthusiasm." (They don't, unfortunately for a lot of us. If a slender purse only could dampen enthusiasm for things it cannot afford to buy!) "I am very anxious to learn something about the distinguishing qualities and appearance and relative beauty of various book cloths and other binding materials, and papers and type faces and illustrations. Do you know of any book or books that would help me in this?"

Perhaps I shall lay myself open to a charge of gross ignorance when I say that I know of books by the score which, if read thoughtfully, will help to lay a foundation in the mind of any thinking person for that oddly vague thing called "good taste" in bookmaking, but know of no one book which covers the subject at all adequately. Perhaps because it is so evasive a thing, so dependent upon individual expression, technicians have been very restrained in their efforts to write books on the subject. Books on furniture making and refinishing, on house decorating, on brick-laying, and on the use of the carpenter's square, are plentiful. But the exhaustive book on bookmaking is still to be written.

One detail of the process has received more attention than others—the matter of types. There is first of all, of course, D. B. Updike's "Printing Types, Their History, Forms, and Use." (*Harvard University Press.*) And there is that smaller, more general, and more delightful little book of Updike's "In the Day's Work." (*Harvard.*) These are essentials for Miss McCutcheon's library.

There are Stanley Morison's two small books (both rather sketchy) "Type Designs of the Past and Present" (*The Fleuron,* London) and "Printing History and Practice" (*Knopf*), the latter written in collaboration with Holbrook Jackson.

There is Joseph Pennell's "The Graphic Arts" (*University of Chicago Press*) concerned with the technique of reproducing illustrations, and his series of three books, "Etching," "Lithography" and "Pen Drawing and Pen Draughtsmen" all published (I believe) by *Macmillan.* These are expensive and have little to do with anything save the technique of illustration, but they surely belong among the books useful in developing good taste.

There are, of course, the two huge Stanley Morison books, which few persons working with books can afford to own, "Four Centuries of Fine Printing" (*Benn*) and "Modern Fine Printing" (*Benn*) useful only for the excellent reproductions of fine book pages.

And there are two modest books, known probably to few printers and bookmakers, which have managed to hide among a great many words, some very sound information about bookmaking, one a Johns Hopkins University Study in Education, "Effect of the Physical Makeup of a Book" by Florence Eilau Baumberger; the other, "Chil-

dren's Reading" by Terman and Lima. (*Appleton.*)

The introduction to the University of Chicago Press "Manual of Style" has some sound information of a practical nature in it, and Atlantic's "Text, Type and Style," has some similar information.

But there is a great need today for some one book, soundly written, which will embrace in a general way the subject in which Miss McCutcheon is interested and will serve as a nucleus around which to build a library of bookmaking.

No one book, however, could actually bring about the miracle of creating good taste in any person. That is a thing which comes about as a more gradual development. It is not a thing which may be measured by any but the most general standards. But if we may admit it as a useable phrase, surely aids to it may be suggested. And many of them lie in books.

There are two books which have little to do directly with printing or bookmaking which come to mind just now as definite influences in the right direction for anyone who has anything to do with bookmaking. One is W. R. Lethaby's "Form in Civilization" (*Oxford University Press*) the other a very recent translation into English, "Laughing Truths" by Carl Spitteler translated by James F. Muirhead (*Putnam*).

Lethaby's little book is one of the profoundest and most beautiful considerations of architecture in print, and, recognizing as he does that design is a fundamental thing, and that the approach to all design is fundamentally the same, he has given us a consideration of abstract beauty in design which must enter into the sober approach of any person to the design of anything, once his book has been read thoughtfully.

Spitteler's message seems even more widely removed from the subject, yet I cannot help thinking how much better all printing would be if everyone who had anything to do with type and paper and ink could read his book with understanding. He has such a sublime contempt for swank and makebelieve in art, such an honest solid basis for an appreciation of all that is beautiful, that his book must be a lasting influ-

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LOOKING over page proofs of George Dillon's first book of poetry, "Boy in the Wind" which is to be published by Viking Press this fall, I was impressed once more with a common fault in the setting of poetry—a fault which Fred Goudy first pointed out to me several years ago (thus detracting from my pleasure in most books of poetry ever since.) Printers have a liking for setting the head of a poem directly in the middle of the type page measure, regardless of the tendency of the type mass (due to abnormally long and short lines) to wander from one side to the other of the center of the page. The accompanying reproduction of one verse of "The Story of Ug" is an example. Doubtless this head is set precisely in the center of the measure, but because all but one line of the verse which follows it are considerably shorter than the measure, it seems very much off center. The appearance would be much better if the head had been set slightly

WILLIAM F. KIRK

You grasp what I mean. If one travels
One goes where the leaders are found."
And the goldfish kept swimming around and around
And the goldfish kept swimming around.

"We people that live in the city
Find much to deplore, in a way.
At times I can almost feel pity
For persons that toil by the day.
Those persons in overalls, dearie,
And those guards in the tubes underground—"
And the goldfish kept swimming around and around
And the goldfish kept swimming around.

"I feel that my culture compels me
To live and to move like a queen.
A vague inner consciousness tells me—
But doubtless you grasp what I mean!
We people of fine birth and breeding
Are the sort that grow great and renowned—"
And the goldfish stopped swimming around and around
And the goldfish stopped swimming around!

EDWIN MEADE ROBINSON

73. *The Story of Ug*

(1878-

UG was a hairy but painstaking artist,
Back in a simple and primitive age.
Listen, young Poet! And ere thou departest,
Haply thou'lt learn something. (Haply thou'lt rage!)

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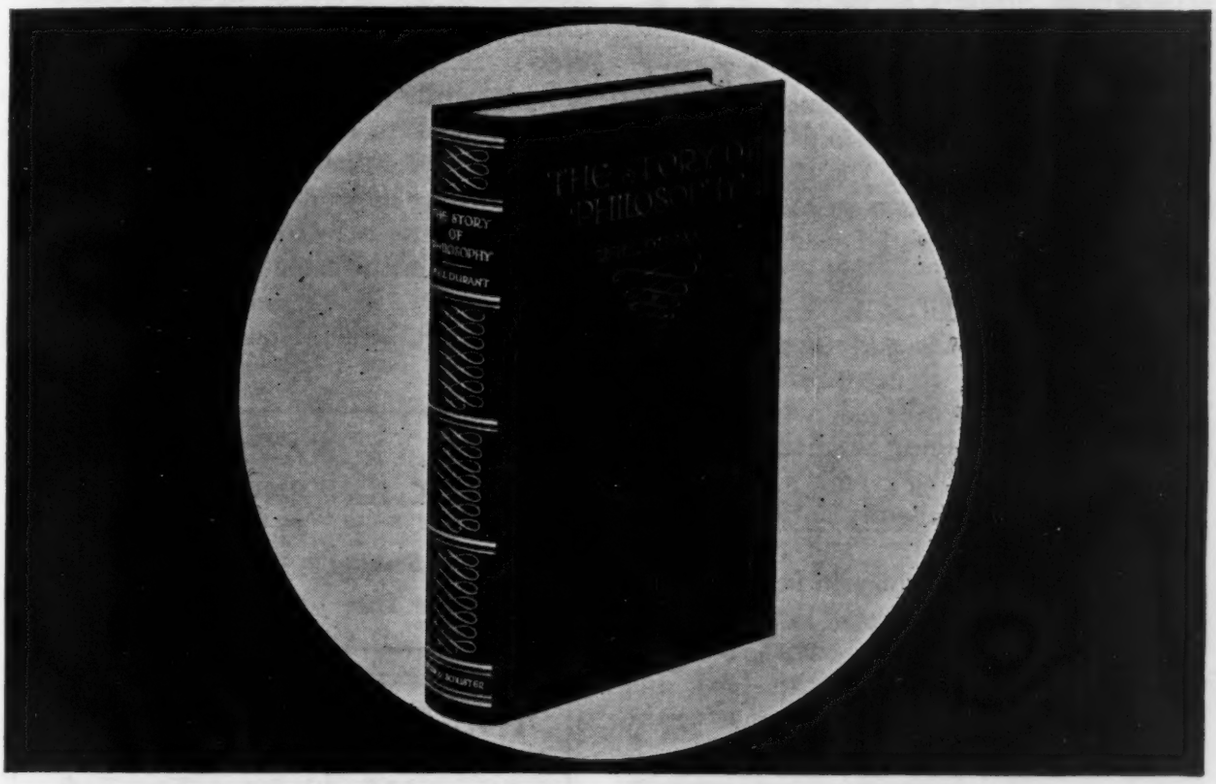

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to the left of the center, so that it would seem to be over the center of the type mass. The running head on this same page illustrates the same awkwardness. It also seems to be too far to the right, because of the arrangement of lines under it.

AND while we are speaking of poetry, here is a little volume which it would be ingracious of me to praise (and in which I can see several faults now, as I look at the thing completed) yet which illustrates so well a thing I want to say that I shall not refrain from discussing it.

There are two kinds of tradition, both of which are useful. One kind shows us wise and beautiful things to do by urging us to follow. The other shows us the first step in doing something wise and beautiful by showing us what to avoid.

Many traditions about printing, I think, fall into the latter class, and chief among them is a tradition about printing the Bible. When someone, long ago (Peter or Paul of Wycliffe or whoever it was), took the gorgeous racial library of the Jews and combined it with the new literature of the philosophy and religion of Jesus (the most oddly incongruous thing I have ever heard of) and called it "The Bible" instead of "A Library of Early Religion, History and Poetry," or something like that, he intimated that it was one book, and it has been consistently and terribly printed as one book ever since. I believe that there are several million words in that one volume, and asking any book to carry that many words is sheer cruelty. The result has been a ruthless crowding of words together, a printing of all the various forms of literature which comprise it in the same awkward, crowded way. Poetry, legend, history, and drama, are distinguished in no way from each other.

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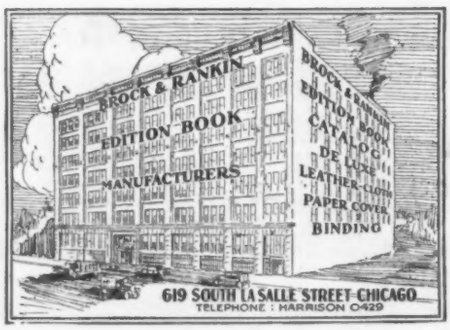

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The Exposition will open in Grand Central Palace, Monday, September 5th, which is Labor Day, the opening being for the trade and invited guests exclusively. Tuesday, September 6th, the show will be thrown open to the general public.

Two of the three floors of the Exposition will be devoted to working exhibits and on the mezzanine, among other features, there will be a model composing room equipment showing cut-cost system in operation; machine composition of all kinds, latest type press room, photo-engraving and electrotyping equipment; also folding, binding and cutting machinery. Considerable thought and effort is being expended in the matter of laying out the exhibits so as to afford the visitor a comprehensive view and enable him to gain comparative knowledge of advanced production and equipment.

Since the announcement of the Graphic Arts Gallery at the show—a display to be made up of complete departments and special groupings of all of the arts concerned in modern printing, the plan has been highly commended. Visitors here will find that which will give them a wealth of information and stimulus for their own sales purposes. Fine books and book-bindings will reveal the highest attainments in typography, design, illustration and the most seriously considered craftsmanship. Some of the rare books will be exhibited in glass cases but as far as possible specimens will be displayed so as to afford examination of the complete work. Attendants well versed in matters pertaining to the exhibit will give information.

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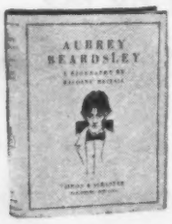

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